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Such a step, I feel certain, will be most fatal to the interests of the art; and the voice of the profession, and of all who are interested in the continued advance of music in England, will surely be raised against so retrograde a movement, as well as against the wretched parsimony (requiring four varying reasons to excuse it) which denies to the Royal Academy of Music a sum insignificant in amount, as compared with the assistance granted to similar institutions by foreign Governments.

I therefore submit, Sir, that the extinction of the Royal Academy of Music would be so discreditable an event for the country, and for the age we live in, that should all aid be still denied by Government, I appeal, as a last resource, to the musicians throughout the country, both professionals and amateurs, to prevent its being closed, and I have little doubt that while a love for high art exists, we may still hope to maintain an institution so highly prized by all who are acquainted with it.

I am, Sir, your obedient servant,
WILLIAM STERNDALE BENNETT, *Principal*.
Royal Academy of Music, June 18.

Reviews.

NOVELLO, EWER AND CO.

A short Morning, Communion, and Evening Service. Composed for the especial use of Parish Choirs, by John B. Dykes.

A Service written by a clerical amateur might, if we may judge by the numerous specimens of clerical amateur writing which come under our notice, have been provocative of some annoyance and manifestation of temper on our part, had we been seriously inclined, or it might have produced some amusement under reverse circumstances; but when we remember that it is a work by Dr. Dykes, a gentleman to whom we owe so much for his beautiful and valuable contributions to the Hymnody of the present day, to whom, in fact, all lovers of hymnody are more indebted than to perhaps any other man living, we feel it necessary to put a curb on our anticipations, lest, by expecting too much, the reaction should cause us to underrate that which we do find. We have, therefore, thought it advisable to give the work a more careful and searching investigation than we had originally intended; first, because of the reason given above, and, secondly, because after having once carefully looked through the Service, we found that the originality of the conception, together with the masterly treatment of the subject, were such as to demand a second and still more careful examination, which, we must say, was attended with far more pleasure than we have usually experienced in such work. The *Te Deum laudamus* having been previously published in the "Ely series" we shall pass over, as we propose shortly to do ourselves the pleasure of sitting in judgment on that collection of *Te Deums*. The *Benedictus* is set in chant form, with a strong dash of Gregorian feeling in the melody, but with no trace of Gregorian feeling in the accompaniment. The harmonies are occasionally varied very carefully and judiciously; and further variety is introduced by arranging some verses in unison, and some in four-part harmony. According to what seems to be now almost the established rule, the *Kyrie* receives two settings, the first simpler than the second but both beautiful; indeed, the setting of the Office of the Holy Communion is so very charming, that we might write page after page of eulogistic analysis, and not do justice to the musician's skill and deeply devotional spirit displayed in this portion of the work. But it is, perhaps, in the song of the Blessed Virgin where the composer has attained his highest flight. Nothing more beautiful in effect, and nothing more musical in treatment has come under our notice than the setting of this charming author; indeed, we very much doubt if any setting of this canticle has been carried out with greater success during the last three hundred years.

Dr. Dykes has in his hand the power to aid, and that considerably, the advancement and development of church music. The present Service will prove a considerable auxiliary; but should he make this (as we venture to think he should), a point of departure, and not a resting-place, then we feel confident that the advancement of church music in this century will have been indebted to no one more than John B. Dykes.

March. Composed in celebration of the visit of the Painter Cornelius, to Dresden, 1841. By F. Mendelssohn Bartholdy. Op. 110.

Pianoforte Solo. } Arranged by Jules Benedict.
Diito, as a Duet. }

THIS bright and tuneful March is another welcome addition to the fast accumulating posthumous works of Mendelssohn. The bold and striking subject with which it commences is most beautifully contrasted with the two trios, the orchestral effects of which are ably reproduced in Mr. Benedict's skilful arrangements. The solo is by no means difficult to play, considering how many of the instrumental passages are placed under the hands. The second Trio, especially, will be found highly attractive. The Duet arrangement will unquestionably be seized upon with avidity by all Mendelssohn lovers; and we need scarcely say how many pianists are included in this class. Much of the beauty of the orchestral colouring has been gained in the distribution of the March for four hands, and there can be little doubt that as a duet it will rival even the popular "Wedding March."

Romance sans Paroles, for Violoncello and Pianoforte.

Composed in the year 1845, and dedicated to Madlle. Lisi Cristiani, by F. Mendelssohn Bartholdy. Op. 109.

ONE of those exquisitely melodious Romances which will delight all violoncello players who have learned to sing upon their instrument. The change to the minor is exceedingly beautiful; and Mendelssohn (who loved to write songs without words) had no doubt some leading idea in his mind throughout the composition. The pianoforte part, which is an accompaniment to the theme, is simple, but full of character.

Ave Maria. Soprano Solo and Chorus for Female voices, from the unfinished Opera "Loreley." Composed by F. Mendelssohn Bartholdy. Op. 98, No. 2.

THIS beautiful fragment of the unfortunately incomplete opera *Loreley* has been heard at one of the Concerts of Mr. Barnby's choir, where aided by the characteristic instrumentation, it was highly effective. The dominant, which prevails unceasingly throughout, and is syncopated so as to fall invariably against the natural accents of the bar, gives a monotony which heightens the placidly sacred character of the words. A short sketch of the incidents which lead to the scene when the "Ave Maria," is sung, is printed with it, and materially adds to the interest of the composition.

German Volkslieder Album. Forty Songs, with the original words, and an English version. By John Oxenford.

THIS volume appeals not only to those English vocalists who wish to possess a collection of some of the most beautiful and popular of the German melodies, but also to the Germans themselves, as the original words are printed with the voice-part in a separate line. From the number of songs contained in this book we can only select a few for special mention. No. 3, "The Switzer Boy," and No. 4, "Bavarian Song," are really beautiful specimens of the genuine national melodies; and No. 7, "The pains of Love," and No. 12, "Absence," although simple enough, appear to flow so spontaneously as to remove them far from the manufactured ballads of the day; No. 7, especially, being remarkable for the alternation of F sharp and F natural, the first being treated as the raised fourth of the scale, and the second being dwelt upon as the dominant seventh. No. 20, "The Coy Maiden," is a well known and highly characteristic Swiss song; and No. 24, "The Cradle Song," is a flowing melody in 3/4 time, very aptly wedded to the charmingly sleepy words of Mr. Oxenford.

No. 34, "Lonely," is a lovely theme, tenderly descriptive of the poetry, and containing some excellent modulations, the C flat expressing the sense of silent weariness with admirable effect. The "Thuringian Volkslied," No. 35, is the Parting Song, from a lover to his mistress, flowing in beautiful melodic phrases of two bars each; and with just enough modulation to take off from the feeling of monotony. As we have already indicated, the words of Mr. Oxenford are most appropriate throughout, full of poetical thought, and as carefully and delicately expressive of every shade of feeling in the airs as are the words of Moore to the national melodies of Ireland. The harmonies and accompaniments are extremely judicious; and altogether this will be found a most attractive volume to the lovers of German melody.

Gipsy Life. The English version by John Oxenford. Composed by Robert Schumann.

THIS is a short and highly characteristic choral piece in E minor, to which Mr. Oxenford has written some words which, as in the work we have noticed above, fit the music to perfection. The phrase in C major (reminding us, by the way, of a portion of Weber's Huntsman's Chorus in *Der Freischütz*) is exceedingly happy; and the solos, for each voice, are most effective. This will prove an attractive piece to choral societies in search of music not positively worn threadbare.

Evening. A Four-part Song, composed by Arthur S. Sullivan.

A new part-song by the author of "O, hush thee, my babe," must at least be interesting to all lovers of pure vocal harmony; and to all such we would say, "If you admire the chaste and flowing harmonies of the one, you would not fail to appreciate the same characteristics in the other." The words here annexed will sufficiently show the general tone of the song, especially when it is remembered that they are set to the music of Mr. Sullivan:

Peace breathes along the shades
Of every hill;
The tree tops of the glades
Are hushed and still;
Be patient, weary heart:—anon
Thou too shalt be at peace.

METZLER AND CO.

Exeter Hall. A Sunday Evening Monthly Magazine of Sacred Music. No. 5, June.

THIS serial is carefully got up; and to all who feel that the repertoire of sacred music is not already sufficiently extensive, the "Evening Hymn" by R. Redhead, and "Weep not for me," by J. L. Hatton, will be most welcome; for both are well written, and more especially Mr. Hatton's song, which is thoroughly sacred in feeling. Dr. Rimbauld's arrangements from Handel form an attractive feature in the magazine; and the "Sunday evenings at the Harmonium" will be a great boon to many who possess this domestic organ, which seems as rapidly making its way into our drawing-rooms as the pianoforte did before it. A well executed illustration of the old Music-Hall in Fishamble Street, Dublin, where the *Messiah* was first performed, as well as a fac-simile from the M.S., in Handel's writing, of three bars of "I know that my Redeemer liveth," accompany the present number.

R. COCKS AND CO.

The Opera Bouquet. Pianoforte Duets. By Immanuel Liebhich. Nos. 1 and 2.

THESE are two numbers of a set of twelve Operatic Fantasias, arranged for two performers. They may be recommended to young pianists, not only because they contain some of the most pleasing melodies from the operas, but because there is something to interest both players, a feature which we consider of the utmost importance in juvenile duets. No. 1 is from *Oberon*, and No. 2 from *Don Giovanni*. The subjects in No. 2 are divided so equally between the *primo* and *secondo*, as to give no possible cause for jealousy on the part of either performer.

Far away. Song. The Poetry from "Summer Songs of Country Life."

Absalom. A Sacred Song. The Poetry from Holy Writ

Both composed by Miss M. Lindsay (Mrs. J. Worthington Bliss).

As in all Miss Lindsay's songs, there is feeling for melody in these compositions; but if ladies are to write for ladies, we should like them to throw a little more heart into their work. A flowing subject, harmlessly accompanied, is scarcely as much as a reviewer would like to write of any music submitted to him; but we fear that on the present occasion it is as much as with justice can be said, even of the sacred song, which is by far the better of the two. Miss Lindsay has written some deservedly popular vocal compositions; and we hope will yet add others of equal merit to her already extensive catalogue.

LAMBORN COCK, ADDISON AND CO.

Morning and Evening Service, in A. Composed by Wm. Lockett.

WE must first of all ask Mr. Lockett why he found it necessary to publish this Service in its present incomplete state. The omission of the *Credo* and *Gloria in Excelsis* would have been intelligible had the *Sanctus* and *Kyrie* been also omitted, but to give the least important portion of the Communion Service, and altogether ignore the rest is a blunder, to say the least of it. Again, we desire to ask, how long is the error to be perpetrated of inserting the words "of the majesty" in the middle of the *Sanctus*. Had it not been for the indifference of the clergy, the mistake must, ere this, have been rectified in every church in the kingdom. And now to speak of the music. It is a matter of some curiosity to us how certain things came to be written, and still more are we surprised that other things should attain to the dignity of print. It is generally supposed that a musician, if he be wise, never sits down to write unless he has something definite to say; in other words, the ideas are conceived in his brain and submitted to his judgment before he takes his pen in his hand. If Mr. Lockett had followed this recognized formula, it is difficult to understand how his judgment could have allowed him to commit his conceptions to paper: for, however much we may regret the necessity, we must honestly say we consider them neither new nor good. In these days when we are suffering from a plethora of such music as King in C, Boyce in A, and Jackson in F; that is to say, music which is either positively bad, or otherwise simply not good, it appears to us a great mistake to add one more to the list which is already far too long. Surely Mr. Lockett must be aware of the development which, inaugurated by Dr. Wesley, has been carried on by Mr. E. J. Hopkins, Dr. Garrett, Mr. J. B. Calkin, Mr. G. A. Macfarren, and last, but not least, Mr. Henry Smart. Let Mr. Lockett study the works of these men, and note how the music, when taken away from the words, is still music; when again united to the words it is intended to illustrate, it adds a heavenly radiance such as nothing else in this world can possibly give. Mr. Lockett has considerable talent: had this not been the case, he may have been assured we should not have spent our time in reviewing him. We hope when he next comes before the world with a musical publication, he will write it in the modern notation, and let it be imbued with a thoroughly modern religious tone of feeling.

Chanson d'Amour. 4th Impromptu. By Walter Macfarren.

AN elegantly written trifle, based upon a quaint subject in G minor, which is adhered to with a pertinacity which fully justifies the title of the piece. The second theme, with its flowing semiquaver accompaniment, forms a good contrast with the opening phrase; and the true final plagal cadence, ending in the major, breathes somewhat of the olden time when there was perhaps a little more chivalric feeling surrounding the "Chanson d'Amour"